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ABSTRACT

The purpose of this booklet is to provide information for the job search process for elementary and secondary art education teachers, and it includes topics such as defining career goals, certification, the job search, interviews, resumes, and alternatives to public school teaching. To define career goals, several facts should be considered: (1) limitations in regard to geographic location; (2) ages and types of children the applicant wishes to teach; (3) personal ambition; and (4) salary requirements. Sample questions asked by the interviewee and questions the interviewer should ask are provided under "The Interview." Examples of a vita and letters of inquiry, a school district's response letter, a follow-up letter, and a thank you letter are also included. The "Alternatives to Public School Teaching" section discusses possible programs in continuing education, community colleges, day care centers, recreational programs, local arts councils, and teaching overseas. The appendices contain: (1) a listing of state certification offices; (2) guidelines on portfolio preparation; (3) sources for available positions; (4) a job application checklist; and (5) a checklist for interviews. (DJC)

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Finding a Job in Elementary and Secondary Art Education

SO 019 567

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The National Art Education Association

FINDING A JOB IN ELEMENTARY AND SECONDARY ART EDUCATION

THE NATIONAL ART EDUCATION ASSOCIATION
1916 ASSOCIATION DRIVE
RESTON, VIRGINIA 22091

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INTRODUCTION

The purpose of this booklet is to review several major steps in the job-seeking process. It includes topics such as career goals, certification, interviews, and selected resources. Designed primarily to aid students who will be entering the job market in art education for the first time, the booklet should also be helpful to those currently in teaching positions who wish to review the job-seeking process and update potential resource contacts.

Where are the openings, the positions? There is much discussion these days about cutbacks of art positions in the public school sector -- especially from the ripple effect generated by the general impact of Reaganomics, Propositions 13 and 2½, back-to-the-basics, and so on. Indeed such efforts have had an impact upon the status of art teaching positions throughout the United States.

But there are still art teaching positions out there! In fact, there are several states (Iowa, New Hampshire, and South Carolina) that place art teachers K-12 within their statewide system. In addition, there are many school districts, independent of state level policy, that employ art teachers in their elementary and senior high schools. There are also those positions which are not created or "new" positions, but rather are vacant because existing teachers may resign to go on to graduate school, relocate to other positions, transfer to other locations, or move out of a position for a myriad of other reasons.

When one considers the data for the United States the potential seems enormous. There are nearly 16,000 school districts with approximately 86,500 elementary and secondary schools. If one considered half of these school districts without art teachers, the potential still seems enormous. Indeed there are some states, regions, and cities which are suffering severe economic cutbacks including art teaching positions. Yet conversely there are states,

regions and cities such as the so called "sun belt" areas, (Southeastern and Southwestern States) that are weathering the economic storm and a few that are prospering economically, including educational growth, population increases and new art teacher positions. Thus, in spite of some negative attention on cutbacks in several regions, there are also opportunities for employment in other areas. What is needed is the desire and motivation, as well as a vehicle, to seek out the opportunities for employment -- and that is what this book is about.

In many ways this is a how to do it booklet. The focus is a review of the questions needed to be asked rather than prescribed answers; this is not meant to be a comprehensive text on the job market with multiple listings of specific openings. We hope this booklet assists you in several practical ways as you begin a new venture in the teaching of art to the young citizenry of the United States.

CAREER GOALS

A successful job search means more than merely securing employment. Ideally, the applicant should remain pleased with the position even after working there for a long period of time. The days of unlimited mobility for teachers are gone, so in order to be sure that your chances of remaining satisfied with your job are high, some common sense questions must be answered as you begin to formulate your job search.

1) How limited are you in your ability to relocate to a new geographic area?

Of course, your chances of mounting a successful job search are enhanced in direct proportion to your mobility. Those who are free to move to any region or state can mount a search that gives them a much larger number of positions

from which to choose. Being free of geographic restrictions, however, does not automatically mean that the applicant should entertain every opening that he/she can uncover. You should also take into account your personality, social and cultural preferences when evaluating the appropriateness of the openings you find. For example, if you are from the "big city" and are content with the large variety of cultural opportunities available there, then a job teaching art in a rural setting may not satisfy your social needs outside of school.

2) What are the ages and types of children that you most wish to teach?

Most art education majors are given opportunities to teach children at both the elementary and either the middle or secondary levels before they graduate. You will probably have formulated some preference for the age range you wish to teach as you begin your job campaign. Whatever that preference is, however, you should also be aware that the majority of new positions in art education over the next few years will be at the elementary and middle school levels. In any event, it would be wise for you to investigate your state's teacher certification requirements and make sure that you are certified K-12 so that you are as employable as possible.

Some positions in art education incorporate experiences with special students under a "mainstreaming approach" while others seek to group these students for a more specialized program of artistic experiences. You should be aware of both ways of dealing with exceptional children, and make sure that you know which system will be employed in the position you finally accept.

3) How ambitious are you?

School districts do not reward teachers for ambition and meritorious service in the same way industry does. Promotions for teachers are almost nonexistent. Teachers who are ambitious usually seek out a program of graduate study which leads to pay raises and may be a stepping stone to some

administrative post (i.e., Department Chair). Make sure that a program of graduate study is available to you, and find out if the school district you are considering has a program for rewarding such study.

4) What are your salary requirements?

Everybody knows that teachers are uniformly underpaid. It is one thing to know that intellectually; it is another to experience it firsthand. The base salary for beginning teachers varies widely depending upon the region in which you become employed. When considering taking a position, you should seek information from the local Chamber of Commerce and other resource contacts concerning the mean and per-capita income for the area. You should use these figures to estimate what salary you will neèd to be able to live in a manner that will keep you from feeling overly poor. You should also realize that, as a beginning teacher, you will not be making as much as fellow teachers who have had more experience and/or additional education. Most local school district salaries are computed on the level of education i.e., BA, BA + 15, MA, MAT + 30, Ph.D., in combination with the number of years of teaching experience. Many districts print their salary schedules and these are available upon request.

HOW SCHOOL SYSTEMS ARE ORGANIZED

The school district is the basic administrative unit in the organization of most state's schools. Districts are under the management and control of a board of trustees or board of education. Generally, local school boards can make or adopt rules and regulations, prescribe standards, conduct hearings, expel, suspend or transfer personnel, sell or lease property and so on. Each school district employs a chief administrative officer (superintendent), who serves as the executive officer of the board of trustees and as the professional

leader of the school district. Since the operation of the school program involves functions of management and administration as well as teaching, counseling and other related activities, the enrollment and scope of the educational program will determine the size of the central staff. These tasks and activities are generally divided into the following areas: school community relations, curriculum and instruction, staff personnel, pupil personnel, physical facilities, and finance and business management. Thus the areas may be organized in some districts as offices, divisions, or bureaus with several hundred personnel in very large systems, or may be collapsed into several offices under two or three professionals in very small districts.

Who conducts the interview? Since art education falls within the curriculum and instruction area and the employment of art teachers is within the staff personnel area, it is likely these two divisions would be involved in the employment process. In small districts the superintendent or his representative i.e., assistant superintendent, director of instruction, curriculum coordinator and principal may conduct the interview. In smaller systems there may only be one interview, while in others there may be multiple interviews with principals, art supervisors or coordinators, department chairs, and in some districts, by members of the school board, in addition to the personnel director. Since the procedures in districts will vary, it is best to first contact the office of the superintendent to inquire about the specific application procedures including the interview process.

Who does the hiring? The official and legal authority for the employment of any school personnel rests with the board of trustees. Yet in most systems the board votes upon the recommendations of the superintendent and the administrative staff. Typically, in many systems the art supervisor or

coordinator may have influence, **but the school principal's recommendation is most critical** in the decision to recommend employment to the superintendent for submission to the school board.

Is there a best time for hiring? Art teachers can usually be hired at any time during the year. But three months seem to stand out more than others. January is one because it falls at the mid-year or semester break. Teachers who resign or transfer will usually complete the first semester. May is the second. At this time budgets have been completed and teachers who will not return will alert the district at the end of year period. August is the third. Often because of delays, cancellations, or last minute decisions, districts may seek applicants to begin the new school year. Students who are aware of these peak times should plan well in advance and anticipate possible openings to quickly initiate the application process.

In summary, the formal or procedural steps in the employment process are usually handled by the personnel office, while the decisions to employ personnel are made by the school board based upon the specific recommendations of the administrative staff.

GETTING CERTIFIED

In order to obtain a license to teach art in any state one must be granted state certification. The legal authority for certification usually resides in the state legislature and is administered by the state board and/or department of education. The first step in seeking certification in a particular state would be to apply to the bureau, division or office of teacher certification at the state department of education. State Department certification offices and addresses are listed in Appendix A.

However, some points of distinction are necessary. Students in an art education program work toward a degree. The degree and the certificate are not necessarily the same thing. Usually colleges and universities require more coursework to obtain degrees than the minimum qualifications set forth by state certification agencies. Thus the student can be certified when the degree is granted in their home state. However, a student in Iowa may secure a degree and an Iowa certiication in art, but the certification may or may not apply in other states. Therefore, many states require official transcripts and use a course by course method to evaluate individuals from other states for teacher certification.

Indeed, this creates frustration and is often time consuming. Another method states use to grant certification is the completion of an approved program i.e., NASDTEC, NCATE, INTERSTATE COMPACT. For example, if a student graduates from a NASDTEC approved art education program in one state, there are several states that would automatically recognize the NASDTEC program. Therefore, the student's transcript would not have to be examined on a course by course basis for certification to be approved.

In addition, there may be other conditions as a part of the certification process. Some states require passing a test such as the National Teacher's Examination. Some may also require a medical report.

Should the student desire to seek art teacher positions in another state, it would be wise to initiate the application for certification as early as possible. Several steps are necessary: (1) Contact the state department of education to obtain an application for certification and procedures, (2) obtain a listing of accreditating programs i.e., NCATE, NASDTEC etc., that are accepted in the state, (3) check your college or university to see if their art education program has been approved by one or more of the national accreditation groups.

In most cases it is best to employ the program approval method whenever possible because it is much simpler and quicker than the course by course method. Never, never assume; always ask questions.

THE JOB SEARCH

The following letters are samples of typical correspondence that may occur during a job search and interview. Remember, the entire application and interview process is an opportunity for you (the applicant) to show how well prepared and well organized you are. Attention to detail is extremely important.

When you find a job listing for which you wish to apply, you must read the job description carefully and tailor your letter of inquiry accordingly. Be sure to include as much information as you can that specifically relates to that particular opening. Letters of inquiry should never be form letters! Type each one individually and always proofread before you start stuffing envelopes with letters that are full of typographical, or worse yet, grammatical errors.

One very successful gambit in the early stages of a job search is to include a pre-addressed post card with your letter of inquiry. This post card should be addressed to your placement office. Your prospective employer will appreciate merely having to drop this card into his "Out" box instead of having to write a letter to your placement office for a copy of your credentials. After the prospective employer receives your letter of inquiry, vita and pre-addressed post card, he will probably want more information (i.e. verification of certification, a slide portfolio, samples of written work, transcripts of college work, and perhaps copies of personal references). A copy of a typical follow-up letter is included. This letter should be brief and to the point.

Don't make the mistake of becoming too informal or too personal in this letter. Be business like!!! If all goes well, you will be invited for a personal interview. Applicants who fail to provide all of the information requested in the Vacancy Description are never invited for an interview.

THE INTERVIEW

You should approach the interview process in three stages. First, do your homework **before** you go to the interview. Get a copy of the most recent school publications you can find (i.e. school yearbooks, newspapers). You might even write to the local Chamber of Commerce if the prospective employer is located in an area with which you are not familiar.

Second, sit down and generate questions that you feel might be asked during the interview and, even more importantly, questions that you can ask of the interviewers. You should interview them as much as they interview you!!! Questions you ask interviewers can deal with the future or potential developments that may affect your position or duties.

The following lists are: (1) questions frequently asked by interviewers and (2) questions interviewees should ask.

(1) QUESTIONS FREQUENTLY ASKED BY INTERVIEWERS

What is your philosophy of art education?

Do all students have talent, or only a few?

Why do you feel art should be taught in the public schools?

What method(s) will you use to evaluate your students? Your program?

What are your future plans and goals?

How would you characterize yourself as a disciplinarian in the classroom?

How do you spend your spare time?

If you were hiring someone for this position, what qualifications would you require?

Why should I hire you for this position?

(2) QUESTIONS INTERVIEWEE SHOULD ASK

What are the major problems that confront you as you work in this district (school)?

How does the public at large view this school district?

How does the art program fit into the total school system?

Where do you feel changes will occur in this school or district during the next five years?

What is considered to be a normal teaching load for this position?

How does this load compare to the teaching load for teachers in other disciplines?

What is the salary for this position?

How are salary raises determined?

What fringe benefits do your teachers enjoy? Sick Leave? Personal leave? Support for professional growth?

Are there opportunities for me to teach courses during the summer?

During the interview itself, be polite but don't grovel. Some interviewers consciously try to trip applicants up by getting them to contradict themselves or by pretending to support an erroneous viewpoint to see if you will disagree with them. The best rule of thumb to follow is be honest and be yourself. You can disagree with an interviewer's statements as long as you keep things on an intellectual level and off a personal level.

Regardless of what is considered to be appropriate dress on the job, you should treat the interview as a formal and unique situation. It is always

better to be conservatively dressed than too informal in your appearance. Remember, you are trying to create the best possible impression on the interviewers. In order for you to receive a job offer, they must be convinced that you are mature, truthful, flexible, friendly and intelligent.

To get the most out of being appropriately dressed for an interview you should also take extra care with your personal grooming. Make sure that you arrive for the interview early enough so that you have time to visit the rest room and check your appearance. Nothing is more distracting to an interviewer than a candidate whose hair needs combing, tie is crooked or slip is showing.

Your behavior during the interview should also serve to enhance the interviewer's opinion of you. Body language is important. Try to maintain good posture during the interview without remaining overly stiff. Do not fold your arms in front of your chest or cover your mouth with your hand while you are answering questions. These mannerisms telegraph your discomfort with the interview situation and may even be taken as signs that you are subconsciously evading the interviewer's questions. Always try to maintain eye contact with the interviewer while being asked or answering questions. Finally, do not chew gum, smoke, bite your nails or adopt other nervous habits that could distract the interviewer.

Third, after the interview is over and you return home take a few minutes to sit down and type out a thank you note to the chairman of the art department, personnel director or principal. If you had the opportunity to meet with the immediate supervisor of these individuals, you may also send a carbon copy to the appropriate administrator. This letter serves several purposes. It provides you with one last chance to capture your prospective employer's attention at a very important moment - when he is likely to be actively choosing between several candidates. It keeps you visible! Additionally, this letter can be a

very personal compliment to those who coordinated your visit. Employers like to be praised as much as anyone else, and a letter that delineates what a great job the administrators and faculty of the art department are doing doesn't cross the chairman's desk everyday. Lastly, the thank you letter shows your prospective employer that you are good in handling details, that is to say, well organized and thorough. A typical thank you letter is included.

FLEXIBLE TEACHING OPTIONS

Sometimes school districts overlook flexible teaching appointments as they assess their instructional needs for the upcoming school year. Districts which have only offered art at the high school level in previous years may be amenable to expanding art offerings to the elementary and/or middle school levels on a shared time basis. During your interview don't be afraid to bring these possibilities to light. Many an art teacher began their teaching career by teaching from school to school teaching K-12 art from the trunk of their car. Be flexible!

VITA/RESUME

The Vita, or Resume, is a crucial component of any job search. This document is supposed to provide prospective employers with enough pertinent information about you in order for them to decide if you are indeed a qualified candidate for their vacancy.

The Vita can take many forms. In general, it should be short but complete. You should spend the money to have it printed by a professional printer. Have enough printed so that you can distribute them freely, but don't start taping

them inside the elevators at the CAA or NAEA conventions. If you can afford it, have a portrait made (not a snapshot) and include it on the vita. Anything you can do to personalize the job search is worth the added expense.

A sample vita is included on the following pages.

SAMPLE VITA

Pablo Picasso
405 S. Morrison #6
Guernica, IN 47304
212/555/1234

PERSONAL

Birth:	March 26, 1900
Marital Status:	Single
Social Security Number:	123-45-6789
Health:	Excellent

EDUCATION

University of South Carolina, Columbia, South Carolina.
M.F.A. (in progress), Major: Painting.

Ball State University, Muncie, Indiana.
B.A. 1921, Major: Art Education.

Richmond Senior High School, Richmond, Indiana.
Diploma, 1917.

ACADEMIC HONORS AND SCHOLARSHIPS

Kappa Phi Kappa Scholarship and Award, 1920.
University of South Carolina College of Education Dean's List, 1919-1920.

PROFESSIONAL ORGANIZATIONS

Secretary/Treasurer, Kappa Phi Kappa (Honor Society in Education).

CERTIFICATION

South Carolina K-12 Teaching Certificate in Art Education.

EXPERIENCE

Substitute Teacher: Richland County School District #2, December, 1919 - February 1920.

Recreational Assistant: Ziggarat Arts Council, May - September, 1919.

Weekend Workshop Assistant: Terra Cotta Museum, Spring, 1919.

Weekend Workshop Assistant: Fresco Gallery, Spring, 1918.

Art Teacher: Intaglio School for Mentally Retarded Citizens, Icon, Indiana, June - September, 1921.

EXPERIENCE (Continued)

Art Teacher: Aesthetic School for the Aged, Amphora, Arkansas, June - September, 1920.

REFERENCES

Paul Cezanne
Associate Professor of Art
College of Art
University of Tahiti
Tahiti
803/777/6732

Georges Braque
Forest Lake School of Cubism
6801 Brookfield Road
Paris, France
803/782-0470

Gertrude Stein
Patron of the Arts
1921 Confederate Avenue
New York, NY
803/758-5577

EXHIBITIONS

Invited Group Show, Icon Student Gallery, 1918

One Person Show, Terra Cotta Museum, 1917

Two Person Show, Guernica National Bank, 1917

PLACEMENT CREDENTIALS (available upon request)

Office of Educational Placement
College of Art
University of South Carolina
Columbia, SC 29208

SAMPLE CORRESPONDENCE

LETTER OF INQUIRY

405 S. Morrison #6
Guernica, Indiana 47304
212/555-1234

Mr. Vincent Van Gogh
Director of Personnel
School District #207
Rotterdam, The Netherlands

Dear Mr. Van Gogh:

In August 1922, I will receive a Bachelor of Arts degree in Art Education from Louvre State University with areas of specialization in painting and sculpture.

My placement office informs me that an opening currently exists at your institution that requires my qualifications. I am actively interested in applying for this position.

I have enclosed a brief vita and one-page statement of intent for your review. If after reviewing these, you would like more information simply mail the enclosed pre-addressed postcard and my credentials will be forwarded.

I will be most happy to fill out a formal application, submit transcripts of my academic record, and present slides of my work at your request.

A personal interview can be arranged at your convenience.

Sincerely,

Pablo Picasso

December 2, 1921

PRE-ADDRESSED POST CARD

(FRONT)

Placement Office
Louvre State University
Guernica, Indiana 27306

(BACK)

Please forward the credentials of
Pablo Picasso (123-45-6789) to:
Mr. Vincent Van Gogh
Personnel Office
High School District #207
Rotterdam, The Netherlands

EXAMPLE OF A SCHOOL DISTRICT RESPONSE

Mr. Pablo Picasso
405 S. Morrison, #6
Guernica, Indiana 47304

Dear Mr. Picasso:

I received your letter of inquiry concerning a faculty position in Art in District #207 Schools. We are now in the process of collecting materials from interested candidates, and these will be presented to the Search Committee for review. As soon as we have information on your status, we will contact you.

Please complete the enclosed application form, send slides of your work and examples of writing (articles, papers, presentations, etc.) to aid us in our review of your application.

Thank you for your interest. If you have any questions, please contact me.

Sincerely,

Vincent Van Gogh
Director of Personnel

February 4, 1922

FOLLOW UP LETTER

405 S. Morrison #6
Guernica, Indiana 47304
212/555-1234

Mr. Vincent Van Gogh
Director of Personnel
School District #207
Rotterdam, The Netherlands

Dear Mr. Van Gogh:

Enclosed you will find the completed application forms and supplemental information regarding my educational and professional background.

If there is any additional information that you feel you require, please do not hesitate to inform me.

Sincerely,

Pablo Picasso

February 1, 1922

Enc: application forms
portfolio
transcripts
examples of writing
personal references

THANK YOU LETTER

405 S. Morrison #6
Guernica, Indiana 47304
212/555/1234

Mr. Vincent Van Gogh, Chairman
Director of Personnel
School District #207
Rotterdam, The Netherlands

Dear Mr. Van Gogh:

Please let me take this opportunity to thank you and your department for the humanistic way in which each of you sought to conduct my interview last week.

As you well know, interviews are usually extremely stressful for applicants and I am particularly gratified that you took such great pains to make me feel comfortable.

School District #207 is blessed with a highly qualified and well developed program and faculty. I enjoyed my two days in Rotterdam immensely. The tight scheduling of interviews and the quality of the questions that were put to me show that the Art Department is looking to the future with an eye toward building and implementing new and improved programs.

If you or the search committee desire any additional information or I can be of service in any way, please do not hesitate to contact me.

Sincerely,

Pablo Picasso

CC: Jan Van Eyck, Superintendent
Mr. Rembrandt Van Rijn, Principal
Mr. Herbert Read, Art Coordinator

ALTERNATIVES TO PUBLIC SCHOOL TEACHING

In this era of reduced funding for education, you may find it difficult for one reason or another to land a job in the public schools. If this happens, don't despair. There are several alternatives to public school teaching which can be rewarding for the art educator. Many of these alternatives also offer the possibility of "getting one's foot in the door" because they are loosely connected with the traditional educational system.

Among these alternatives are the following:

-- Programs for Continuing Education. These programs are usually evening programs which are run by your local school district. They offer enrichment courses to any resident of the district so inclined to register for them. Art is often one of the most popular components of a continuing education program. If you can impress your classes and those who run the continuing education program with your teaching abilities you may find yourself with an inside track for the next regular art opening in the school district.

-- Community Colleges. These institutions ofen make use of part-time help in their programs. Most community colleges require their regular employees to have at least a master's degree in their specialty. On occasion, however, people with special skills, like art educators, are hired to teach one class per semester.

-- Day Care Centers. Early childhood education is booming in this country. If you cannot find a traditional position try arranging job interviews with some of those centers to see if they need

someone to teach art one day per week. Line up five centers and you suddenly have a full-time job.

-- Recreational Programs. Almost every park district runs an art program for children and another one for adults.

-- Local Arts Council. Many states have an arts council which is charged with many responsibilities for extending the arts into the public domain. Some arts councils even maintain artists in the school's positions. People who hold these jobs may travel from school to school around a given area teaching art on an itinerant basis.

-- Teaching Overseas. The federal government provides schooling for the children of its employees who are stationed in foreign countries. Art is among the subjects that are taught in these schools. A listing of these openings and the minimum requirements for obtaining such employment can be obtained from your local civil service commission.

APPENDIX A

ALABAMA
Teacher Certification Section
State Department of Education
Montgomery, AL 36130

ALASKA
Teacher Certification
State Department of Education Pouch F
Juneau, AK 99811

ARIZONA
Teacher Certification Unit
State Department of Education
1535 West Jefferson Street
Phoenix, AZ 85007

ARKANSAS
Office of Teacher Education and
Certification
State Department of Education
State Capitol Mall, Room 107B
Little Rock, AR 72201

CALIFORNIA
Commission on Teacher Credentialing
P.O. Box 2670
Sacramento, CA 95812

COLORADO
Teacher Certification Unit
State Department of Education
303 West Colfax Avenue
Denver, CO 80204

CONNECTICUT
Bureau of School Services
Teacher Certification Unit
State Department of Education
P.O. Box 2219
Hartford, CT 06145

DELAWARE
Certification and Personnel Division
State Department of Public Instruction
Townsend Building
Dover, DE 19901

DISTRICT OF COLUMBIA
Department of Certification and
Accreditation
Presidential Building, Suite 1004
415 12th Street, N.W.
Washington, DC 20004

FLORIDA
Teacher Certification Section
State Department of Education
Collins Building
Tallahassee, FL 32301

GEORGIA
Teacher Certification
State Department of Education
Suite 1452, Twin Towers East
Atlanta, GA 30334

HAWAII
Personnel Certification and Development
Section, Office of Personnel Services
State Department of Education
P.O. Box 2360
Honolulu, HI 98604

IDAHO
Office of Teacher Education and
Certification
State Department of Education
Len B. Jordan Office Building
Boise, ID 83720

ILLINOIS
Certification and Placement Section
State Board of Education
100 North First Street
Springfield, IL 62777

INDIANA
Division of Teacher Education and
Certification, State Department of
Public Instruction, Room 231
State House
Indianapolis, IN 46204

IOWA
Teacher Education and Certification
State Department of Public Instruction
Grimes State Office Building
Des Moines, IA 50319

KANSAS
Certification and Teacher Education
Section
State Department of Education
120 East 10th Street
Topeka, KS 66612

KENTUCKY
Division of Teacher Education and
Certification
State Department of Education
Capital Plaza Tower
Frankfort, KY 40601

LOUISIANA
Higher Education and Teacher
Certification, P.O. Box 44064
Baton Rouge, LA 70804

MAINE
Division of Certification and Placement
State Department of Education and
Cultural Services, Station 23
Augusta, ME 04333

MARYLAND
Teacher Education and Certification Branch
State Department of Education
200 West Baltimore Street
Baltimore, MD 21201

MASSACHUSETTS
Bureau of Teacher Preparation
Certification and Placement
State Department of Education
Quincy Center Plaza
Hancock and Granite Streets
Quincy, MA 02169

MICHIGAN
Teacher Preparation and Certification
Services, Department of Education
P.O. Box 30008
Lansing, MI 48909

MINNESOTA
Personnel Licensing and Placement
State Department of Education
Capitol Square Building
550 Cedar Street
St. Paul, MN 55101

MISSISSIPPI
Office of Teacher Certification
State Department of Education
P.O. Box 771
Jackson, MS 39205

MISSOURI
Teacher Education and Certification
State Department of Elementary and
Secondary Education
P.O. Box 480
Jefferson City, MO 65102

MONTANA
Teacher Education, Certification, and
Staff Development
State Office of Public Instruction
Helena, MT 59620

NEBRASKA
Teacher Education and Certification
State Department of Education
P.O. Box 94987
Lincoln, NE 68509

NEVADA
State Department of Education
215 East Bonanza
State Mail Room
Las Vegas, NV 89158

NEW HAMPSHIRE
Office of Teacher Education and
Professional Standards
410 State House Annex
25 Capitol Street
Concord, NH 03301

NEW JERSEY
State Department of Education
225 East State Street
Trenton, NJ 08625

NEW MEXICO
Teacher Education and Certification
Education Building
Santa Fe, NM 87503

NEW YORK
Division of Teacher Certification
State Department of Education
Cultural Education Center
Room 5A11
Nelson A. Rockefeller
Empire State Plaza
Albany, NY 12230

NORTH CAROLINA
Division of Certification
State Department of Public Instruction
Raleigh, NC 27611

NORTH DAKOTA
Division of Teacher Certification
State Department of Public Instruction
Bismark, ND 58505

OHIO
Division of Teacher Education and Certification
State Department of Education
Ohio Departments Building, Room 1012
65 South Front Street
Columbus, OH 43215

OKLAHOMA
Teacher Certification
Oliver Hodge Building, Room 232
2500 North Lincoln Boulevard
Oklahoma City, OK 73105

OREGON
Teacher Standards and Practices Commission
730 12th Street S.E.
Salem, OR 97310

PENNSYLVANIA
Bureau of Teacher Preparation and Certification
State Department of Education
333 Market Street
Harrisburg, PA 17108

RHODE ISLAND
Office of Teacher Education and Certification
Roger Williams Building
22 Hayes Street
Providence, RI 02908

SOUTH CAROLINA
Teacher Education and Certification
State Department of Education
Room 1011 Rutledge Building
Columbia, SC 29201

SOUTH DAKOTA
Division of Elementary and Secondary Education, Teacher Education and Certification
Kneip Office Building
700 North Illinois
Pierre, SD 57501

TENNESSEE
Division of Teacher Education and Certification
State Department of Education
125 Cordell Hull Building
Nashville, TN 37219

TEXAS
Division of Teacher Certification
State Education Agency
201 East 11th Street
Austin, TX 78701

UTAH
Teacher Certification
State Office of Education
250 East 500 South
Salt Lake City, UT 84111

VERMONT
Educational Resource Division
State Department of Education
Montpelier, VT 05602

VIRGINIA
Division of Teacher Certification
State Department of Education
P.O. Box 6Q
Richmond, VA 23216

WASHINGTON
Certification/Licensing
Old Capitol Building
Mail Stop FG-11
Olympia, WA 98504

WEST VIRGINIA
Office of Educational Personnel Development
Building 6, Room B-304
1900 Washington Street, East
Charleston, WV 25305

WISCONSIN
Bureau of Teacher Education and Certification
State Department of Public Instruction
P.O. Box 7841
Madison, WI 53707

WYOMING
State Department of Education
Hathaway Building
Cheyenne, WY 82002

AMERICAN SAMOA
Department of Education
Government of American Samoa
Pago Pago, American Samoa 96799

GUAM
Department of Education
P.O. Box DE
Agena, Guam 96910

OVERSEAS DEPENDENTS SCHOOLS
Department of Defense Dependents
Schools
2461 Eisenhower Avenue
Alexandria, VA 22331

PUERTO RICO
Certification Office
Department of Education
Hato Rey, PR 00910

APPENDIX B

THE ART PORTFOLIO

A portfolio is a personally selected collection of the artist's works and contains the essence of one's creative efforts. The maintaining of a portfolio is an ongoing process and should become a lifetime commitment of all art students.

PROCESS

The process of preparation is to gather together all of your work. This should include classroom assignments as well as work done on your own. If significant works are in the hands of others, make an effort to borrow these temporarily. Works should be matted but not framed, and they should show care in their appearance. You should realize, too, that your work will be handled many times. It is strongly recommended that you shrinkwrap all of your materials, or protect them in some way. Slides and photographs are not acceptable substitutes for originals although they may be included to augment your presentation. Obviously, large three-dimensional pieces can only be included as photographic representations. If slides are used, confine them to 35 millimeter. Fill slide with the image to the extent possible. Avoid cluttered backgrounds.

Once your work is collected, spread it out. Step back and consider it with an eye for its strength and variety. Select for your portfolio what you think is best. Ten to fifteen items should be included. Variety for the sake of variety is discouraged. Nevertheless, your portfolio should be gathered from all areas in which you have established some level of success. Organize your work

chronologically to enable viewers to see your pattern of development emphasizing your latest level of accomplishment. Adequately identify and date each piece. Unfinished work, sketches and the like, may be included if they seem important in your development.

REPRESENTATIVE AREAS

A significant element of the application portfolio is drawing. Drawings should be derived from direct observation or the imagination and/or works done by your students during your intern or student teaching. Other portfolio selections can be gathered from many visual arts areas. Films, fashion, environmental design and journals are all valid items. You should bear in mind, however, that most schools of art offer opportunities for instruction and development in certain areas. Therefore, portfolios should include works in some areas where instruction will be available such as:

Ceramics: pots, bowls, jars, (thrown, slab or coil).

Graphics: logos, posters, publications, advertisements.

Jewelry: hand held or worn objects of any material. (Consider mounting small objects. Loose items can be shown to advantage on attractive fabric.)

Painting: oil, acrylics, water colors, collages, color theory exercises.

Photography: original prints in black and white and/or color. (Technical data should be included.)

Printmaking: linoleum, wood cuts, silk screens, etchings, monoprint, engraving.

Sculpture: constructions, carvings, assemblages, representational and/or abstract works.

PRESENTATION

The process of gathering a portfolio should afford you the opportunity of clarifying your current strengths, weaknesses, needs and directions as an artist. With a well ordered portfolio in hand, presenting yourself and your work will follow naturally. Be prepared to discuss in an interview or present in writing all your artistic endeavors, how they have evolved, your choice of subject and media, your level of success you believe you have achieved. (Paper should be no more than one or two typed pages.)

SUMMARY

Gather work together. Did you forget anything? Take photographs or slides of large pieces and ones that will not be available for presentation. Slides submitted with the application packet should be presented as follows:

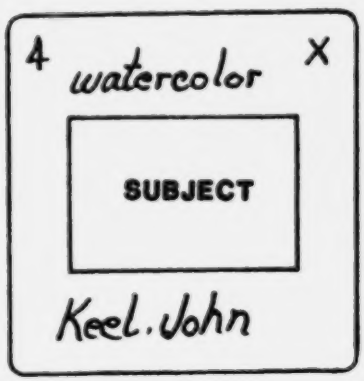
All slides should be 2 x 2-inch color slides suitable for carousel projection of work - Glass slides will not be accepted.

Slides submitted should be well-photographed and present an overview of the artist's work.

All slides must be placed in an 8½ x 11" clear vinyl sheet and individually labeled in the following manner:

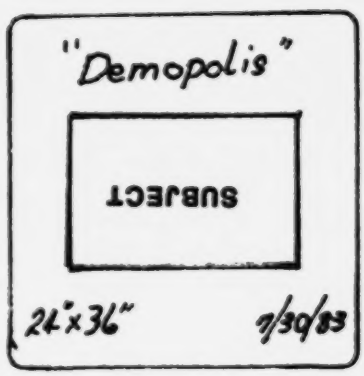
Front side

Holding the slide right side up with the correct left-to-right orientation mark an "X" in the upper right corner and the slide number in the top left corner. Put the applicant's name - last name first - on the bottom of this slide. On the top of this slide clearly write the medium used.



Back side

On the reverse side write the title of the work on the top margin and the dimensions (height x width x depth) and date of completion at the bottom.



A slide identification sheet on one 8½ x 11" paper listing the following information should be included: slide number, artist's name, title, medium, dimensions (height x width x depth), date work was completed.

Select the best ten to fifteen works. Be your own best judge or ask your professor for assistance. Identify each peice as your work including your home address and telephone number. Date and note whether it was done under supervision. Share your portfolio with professor, friends, and family. Look for feedback and ask yourself why you have selected these pieces. Be prepared to discuss the works during the interview.

APPENDIX C

Sources for Available Positions

National Art Education Association - A professional organization which sponsors interaction between artists and art educators. National conventions are held yearly and interviews and a placement office are conducted during the convention. Also publishes **NAEA News** lists of openings for artists and art educators six times yearly.

University Placement Office - Synthesizes information on job potentials and openings in all areas. This office schedules workshops on mounting job campaigns and writing resumes as well as maintains credentials (recommendations etc.) for graduates.

Educational Placement Office - Basically services those interested in teaching art at the elementary, middle or high school levels. This office will provide forms for establishing and maintaining a set of professional credentials that can be sent to prospective employers upon request.

Chronicle of Higher Education - Affirmative action regulations require that all openings must be publicized nationally. The Chronicle of Higher Education is a weekly newspaper that devotes about 40-50% of its space to job listings. Listings are generally limited to higher education. Students may get the "Chronicle" by subscribing or checking in the library.

Art Week - This weekly publication lists many studio openings and is also valuable in keeping abreast of upcoming competitive exhibitions.

College Art Association - A professional organization which sponsors interaction between artists involved with higher education. National conventions are held yearly and interviews are conducted during the convention. Also, publishes lists of openings for artists in higher education.

APPENDIX D

JOB APPLICATION CHECKLIST

(MAKE A COPY OF THIS CHECKLIST FOR EVERY POSITION FOR WHICH YOU DECIDE TO APPLY)

OPENING: _____ JOB DESCRIPTION:

_____

_____

_____

	DATE SENT	DATE RECEIVED
LETTER OF INQUIRY	_____	_____
EMPLOYER RESPONSE	_____	_____
VITA/RESUME	_____	_____
PRE-ADDRESSED POST CARD	_____	_____
TRANSCRIPTS	_____	_____
PORTFOLIO OF WORK	_____	_____
EMPLOYER RESPONSE	_____	_____
INTERVIEW SCHEDULED	_____	_____
CREDENTIALS/REFERENCES	_____	_____
COPY OF TEACHING CERTIFICATE	_____	_____

BACKGROUND NOTES ON THIS POSITION:

APPENDIX E

CHECKLIST FOR INTERVIEW

_____ EXTRA COPIES OF VITA

_____ QUESTIONS FOR INTERVIEWER

_____ SLIDES OF WORK

_____ REFERENCES

_____ COPY OF TEACHING CERTIFICATE

_____ APPROPRIATE DRESS

_____ DIRECTIONS TO INTERVIEW

_____ INFORMATION FOR LOCAL CHAMBER OF COMMERCE